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R.A.M. Club

Edited by S. H. LOVETT, F.R.A.M.

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Royal Academy of Music, York Gate, Marylebone Road,
London, N.W.1.

Editorial

Mr. Bernard Shore's Review Week Lecture on November 30, *The Outlook for the Orchestral Player**, was a timely and helpful statement of conditions and prospects as they appear today in that sphere of English music. No one can speak on that subject with more authority than he nor advise from a more mature or wider experience.

It is obvious enough, even to the general public, how greatly opportunities have multiplied during late years. In the memory of elderly people the Crystal Palace orchestra under Manns, with its Saturday concerts until 1901, and its daily concert at 12 noon, was perhaps the only body of that sort upon a salaried basis. It was noticeable then to music lovers that at orchestral performances such as Covent Garden Opera, Provincial Festivals like the Three Choirs, and the Philharmonic Society's concerts, the personnel was largely the same, notably among the wind section, of course. Hence arose the deputy system, an inevitable drawback when engagements clashed, but nevertheless a valuable stepping stone to eminence. All of that was explained by Sir Henry Wood in *My Life of Music*.

With the ever-increasing demand for music, and orchestral music in particular, there has naturally been a corresponding growth in the supply of executant musicians. Still the problem of how and where to get a footing upon the ladder confronts ex-students adventuring upon their careers. Ambition is told: "there is always room at the top" but little is said of the staircase. It was, and is, commonly the case that aspirants depend upon the advice and help of their teachers and of the heads of educational institutions. This help has always been freely given by those who, having climbed the steep ascent themselves, appreciate its difficulties. But many of the rank and file will have to depend a good deal upon their

*It is much regretted by Mr. Shore and by ourselves, that, being delivered *extempore*, the lecture is not available for our many readers not fortunate enough to have heard it.

own enterprise and, from small and perhaps humble beginnings, establish a connection through contacts so made.

Let no one imagine the way is easy. It will often need something more than the mere hope of material advantage to sustain the pilgrim. Sir Percy Buck said of real musicians that they adopted music "not so much for the purpose of getting a living out of it, as of giving their lives to it." He continued: "It is not sufficient to possess a love of music; the love of music must possess you." George Bernard Shaw, the acute *Corno di Bassetto* of *The Star*, whose musical criticisms of the nineties, now reprinted in his old age and more appreciated after the lapse of 50 years, wrote thus on the practical side of the matter:

"Don't, if you value your life and soul, make yourself dependent on music until you feel some ground under your feet. . . . The profession is over-stocked with loafers and half-hearted saunterers; but a safe, steady, clever man is never at a discount when his qualities are once known . . . think of nothing but your profession for the next ten years. That is the only way to make a real success of it."

Many young musicians are not very fully informed of the rapid extension of facilities for the cultural welfare of the community, even reaching remote districts. Sponsored by public bodies and other beneficent institutions, supported by benefactions and sometimes assisted out of public funds, these enterprises often provide opportunities for work which, though sometimes not highly paid, satisfy a right sense of being worth while and do, in fact, form that nucleus of contacts which every profession needs.

An R.A.M. Review Week Lecture given by Mr. W. R. Anderson in 1933 dealt with this subject very fully and later became part of a book *Music as a Career* (O.U.P. 1939) with a heading "The Musician's Changing World." Since 1939 we have indeed seen even more violent changes and the author feels that his book might usefully be brought up-to-date. The basic facts, however, still remain firm and the comprehensiveness of its detailed information—particularly in regard to every kind of teaching—makes it a

most useful guide. It also keeps to the fore the less commercial aspects of an artistic career. Another very informative work is *Music and the Community: The Report of the Cambridge Committee on the teaching of Music* (Camb. Univ. Press)—conclusions reached by a very representative panel of eminent musicians.

In a world of economic chaos it is more than ever difficult to preserve ideals higher than the materialistic. There is need for a philosophy of life transcending mere success (which, indeed, sometimes proves a spiral with nothing permanently satisfying at the top) and to find a motivating thought which can support us even in failure. H. G. Wells gave it us in his *The Work, Wealth and Happiness of Mankind* and Mr. Anderson quoted it on his title-page.

"The first distinctive element is the conception of devotion. The individual belongs, he has made himself over, to an order consecrated to ends transcending any personal consideration. This is the essence of priesthood, of professionalism, and of all artistic and literary pretensions The element of devotion in this tradition is absolutely essential to the processes of civilization."

REVIEW WEEK—Michaelmas Term, 1948—The customary variety of subjects, both musical and general, was again apparent during the week's course which began on November 29. Opening with a *Chamber Concert* on that day, there followed: *The Outlook for the Orchestral Player* by BERNARD SHORE Esq. and *Life in General* by CANON S. J. MARRIOTT (Nov. 30); *Music Criticism and the Music Critic* by MARTIN COOPER Esq. and *Pianoforte Recital* by RONALD SMITH Esq., who included his "Three Night Fancies," (Dec. 1); *Some Problems of the Contemporary Composer* by ALAN RAWSTHORNE Esq. and *Mediaeval French Church Architecture* by J. C. THOMPSON Esq. (Dec. 2). The week concluded with the *Orchestral Rehearsal and Concert*, conducted by CLARENCE RAYBOULD Esq. on Dec. 3.

Concerts

CHAMBER CONCERT—November 4, 1948—"Threnody," Quartet No. 9, in one movement, for Two Violins, Viola and Cello, *J. B. McEwen* (Hugh Maguire, Desmond Fenton, Quintin Ballardie, Denis Vigay); Three English Lyrics, *Parry* (Winifred Simpson); Quintet in A minor, for Piano, Two Violins, Viola and Cello, *Elgar* (Lois Phillips, William Armon, Kelly Isaacs, Quintin Ballardie, Denis Vigay).

CHAMBER CONCERT—November 29, 1948—Quartet in C for Two Violins, Viola and Cello, *Mozart* (Eleanor St. George, Mary Vella, Aubrey Hickman, Alexander Cameron); Four Lieder, *Brahms* (Helen Watts); Quintet in F minor, for Piano, Two Violins, Viola and Cello *Brahms* (Reginald Ham, William Armon, Kelly Isaacs, Quintin Ballardie, Denis Vigay).

ORCHESTRAL CONCERT—December 3, 1948, conducted by MR. CLARENCE RAYBOULD. Symphony in G, "Military" (1st. movt.) *Haydn*; "In a summer garden" *Delius*; "Salce," "Ave Maria" (Otello) *Verdi* (Edna Graham); Concerto in D (1st movt.) for Violin and Orchestra, *Brahms* (Beryl Kimber); Overture "Scapino" *William Walton*; Concerto in A for Piano and Orchestra, *Liszt* (Joan Johnston); Symphonic Suite "Scheherazade" *Rimsky-Korsakof*.

SECOND ORCHESTRA—December 10, 1948, conducted by MR. ERNEST READ and members of the Conductors' Class: Anthony Addison, Mauritz Sillem, Paul Langley, David Wynne Morris, John Joubert and Johann Tryggvason. Overture "The Barber of Seville" *Rossini*; Concerto in B minor (1st and 2nd movts.) for Viola and Orchestra, *Handel* (Ursula Stedman); Symphony No. 1, *Beethoven*; Duet—"Go baffled coward, go" (Samson) *Handel* (David Price, David Precious); Serenade in D (4th movt.) *Brahms*; Concerto in A minor (1st movt.) for Piano and Orchestra, *Grieg* (Binnie Bloom); Three Orchestral Pieces from "Faust" *Berlioz*.

Drama

RECITAL IN ST. GEORGE'S PRESBYTERIAN CHURCH.—On November 21st, a group of drama students gave a recital of solo and choral verse-speaking, and story-telling, in the somewhat unusual surroundings of a church. The items were of course specially selected to be suitable for such an occasion, and those students who took part in this performance felt that they gained most valuable experience in learning to adjust themselves to such special conditions. The congregation was most appreciative, and we hope that we may again have the opportunity of giving a recital of this sort in the near future.

VISIT TO BRISTOL.—On 27th November, Miss Bruford took a supporting company of five past and present students to demonstrate her methods and to illustrate her lecture to the A.I.T.S.D. members of the Western Branch. She chose the art of story-telling as her main theme, and demonstrated how training in movement, speech, vocabulary practice, etc., are all needed to make the effective story-teller. The drama group is particularly proud of its experiments and achievements in reviving this ancient art, and, by the reception this lecture had at Bristol, we hope that other groups may be inspired to work on these lines too.

M.D.

E.D.A.C. Concerts

At Central Hall, Westminster on October 27 Denis Matthews played the *G major Concerto* of Beethoven with L.S.O. conducted by Trevor Harvey, and on November 17 Dr. Gordon Jacob's *Symphony No. 2 in C major* created a very favourable impression by its first London performance. During the coming season Phyllis Sellick will play the Weber *Concertstuck* (Jan. 26) Dennis Brain Mozart's *Horn Concerto in E flat* (Feb. 9) and on March 16 Herbert Murrill's *Set of Country Dances for Strings* will be heard. During the ensuing Lunch-Time Music series of concerts Colir Horsley (Feb. 8) Phyllis Sellick (March 22) and Kendall Taylor (March 29) will take part.

The Professorial Staff

MR. PETER LATHAM'S Gresham Lectures have included twelve on *The Three B's* (completed summer term 1948), four on *The Orchestra* (November 1948) and for the coming term he will lecture on Schubert in this order: Jan. 24 *Schubert and the Romantic Revival*; Jan. 25 *Instrumental Works*; Jan. 26 *The Songs*; Jan. 27 *Die schöne Müllerin*.

DR. F. G. SHINN has now (Dec. 14) recovered sufficiently from his two serious operations to return home and is able to go out a little daily. Mrs. Shinn tells us she notices the slight improvement each day, and that if this continues her husband hopes even to put in an appearance at R.A.M. early in next term. He looks forward to meeting his many friends there again.

Random Causerie

by Lynn Ford

*Those who can, do; those who can't, teach.
Teachers are born, not made.*

Generalizations—the resort of the lazy-minded—are commonly true only in inverse proportion to their epigrammatic quality. A platitude, too, may be either one hundred per cent true, merely the expression of a popular fallacy, or fifty-fifty. The truth is that there are, and always have been Teachers and “teachers.” The real teacher learns to the end of his days—and not least from his pupils. He that ceases to learn cannot fully teach and—well—*experientia docet!*

A British Debt

The history of British music is full of the names of eminent teachers of foreign origin who settled here. Prosperous England was a happy hunting-ground, for a country so small could not expect to provide all that its love of music desired and its wealth could afford. We all gratefully admit how much we have gained and learned from musical immigrants as from others. In Science,

in Trade and in Art this enrichment from outside still continues, and many of us cherish the memories of distinguished continental artists who helped to make the R.A.M. what it is. It is not now considered necessary (as it was a generation ago) for a student to go abroad to complete his education. In the first prospectus of the R.A.M. in 1822, among 34 names on our professorial staff, appear 19 of alien origin, and at its first concert (when no English music was performed) William Beale and Cipriani Potter were the only English professors named. It was suggested in 1823 that Rossini should join the staff but Sir Gore Ouseley told Lord Burghersh that "in our incipient and wretched funds we find Crotch and his assistant amply sufficient."

Infiltration from abroad, beneficent as it was, produced some unfortunate reactions at home. For example, what came from the Continent, whence so much of the greatest music originated, must necessarily *always* be better than any native product; the foreign was good, therefore the English was bad; we must imitate the foreign, even to the almost total exclusion and neglect of the works of our best periods, when England had led the world. (John Cooper, so far back as 1570-1627, apparently found it advisable after a sojourn in Italy to reappear here as Giovanni Coperario).^{*} Invasions always bring camp-followers and there have been plenty of all grades: the would-be eminent; the work-a-day efficient and even down to the riff-raff charlatan and the plausible humbug who exploited the English adulation of all things foreign, irrespective of quality.

A Black Sheep

One enterprising runagate, of whose character Eric Blom speaks in discreet meiosis as "dubious," seems to have decamped from the consequences of serious misdeeds elsewhere and somehow found refuge teaching at the Academy. A "virtuoso on the harp," he has but one known work to his credit—an "Introduction to God Save the King" which concluded the first Academy concert. For two pianos, three harps, oboe, violins, viola, cello and double-bass,

^{*}I myself had pupils who paraded an affectation of superiority by speaking of *Purcell* or of obtaining music from *Chappelle's*. (Ed.)

the score of this *magnum opus* eluded Mr. Corder's search, and he records his disappointment that "it has perished under the dust of ages." But to the discredit of this old scamp much more is known. Mr. Corder and Percy Scholes are a great deal more outspoken than Eric Blom. The least scandalous item in the list of his misdemeanours is that he tried to make money out of the Academy by hiring out students. Worse had preceded this and worse was to follow in 1830. Although no records of his virtuosity on the harp survive, there seems to be some evidence that he knew how to accompany "Should he upbraid" effectively! Mr. Corder forbears to mention all his misdeeds and summarizes: "and I don't know what all"! Scholes mentions that, when death approached, the old sinner composed (in exile) a *Solemn Requiem* which was sung at his funeral, "let us hope with effect."

Hangers-on

In the darker lanes and subways of the profession there was always an ignoble rabble. A raffish crew, it was typified by one who was immortalized in song. Do you remember Pellissier's rapsallion of a German refugee "Professor"? He might often have been seen in the neighbourhood of the Euston Road or in Soho during the "gay nineties," wrapped in his voluminous cloak, his face shadowed by a huge wideawake and further obscured by tinted goggles—a very picture of a transpontine stage fifth columnist. One verse of his song, cleverly wedded to music redolent of German folk-song, ran:

"I tak a 'ouse at Gamden Town at a very modest rent,
Und dere I blay der feedul to a very great eggstent;
I blay der feedul all der day and zoomtimes das klavier,
Und den I in der eev-er-ning go drink der lager bier.
Mein vaterland, mein vaterland,
To you my vort I gif;
I don't go back to Chermany
So longer as I lif."

He began his professional career in this country by giving a

"lesson" to a little "pigtail and pink sash" 6-year-old. His method has been placed on record:

"Zees eez C; und zees eez D; und zees ees Ach . . .
Now ve blay der Moonlicht Zoonate" !

(to be continued)

Births

PALMER—On June 18, 1948, to Winifred (*née* Henry) and Cedric King Palmer, a son—Roger Lindsey.

LOVETT—On May 17, 1948, to Selina Dorothy (*née* Clark) wife of Terence Lovett, a son—Timothy James.

JONSON—On December 12, 1948 at Hampstead, to Patricia, wife of Guy Jonson, a daughter—Rosemary Thérèse.

Marriages

WARBURTON—NEWMAN—On June 3, 1948, at the Parish Church, Worsley, Manchester, Jean W. Warburton, G.R.S.M. to Lieut. Dennis D. E. Newman, B.Sc., R.A.O.C.

LUMSDEN—AINSLIE—On June 26, 1948, at Aberdeen, Alice Margaret Janet, eldest daughter of E. R. Lumsden, Advocate-in-Aberdeen, and Mrs. Lumsden, to William Ronald Ainslie, M.A. (Cantab.) Solicitor, London, elder son of William Ainslie, M.C., M.D., F.R.C.S.

In Memoriam

Lady McEwen

(Hedwig Cole, F.R.A.M.)

Mr. Greville Cooke writes:—

It is no exaggeration to say that in all my experience of musicians

there is no one whom one could call more inherently *musical* than Lady McEwen. Indeed, I would place her on an equality with Benjamin Dale in this respect—and there can be no higher compliment. There was no subtlety of musical expression that she did not feel instinctively—and intensely. But quite apart from her exceptional musical endowment, she was such a wonderful personality—affectionate, full of a winsome and delightfully capricious charm, and packed with humour.

I first remember her in 1906, when Stanley Hawley took me to Pinner to meet the McEwens. It was the first of innumerable happy days spent with them—and their much loved bulldog, Froggie. She was the ideal partner for her husband, and they were a devoted pair—very different in nature, but entirely complementary and compensating: a fine example of married life at its best. That she did not long outlive his death will surprise no one who knew them intimately. They were bound up in each other.

As Hedwig Cole she became a pupil of Tobias Matthay towards the end of the last century, with whom John McEwen was also then studying. She was not only a brilliant pianist but a still more brilliant teacher; perhaps—apart from Matthay himself the greatest teacher of the pianoforte of her time. In saying this, I am not judging by mere fame or results—for she taught but a few compared with other more famous teachers—but by the quite extraordinary quality of her tuition—an inspiration to all who were lucky enough to become her pupils. No one more expertly understood the Matthay principles of pianoforte playing, or could more profitably expound them to others. Especially with the very young was she successful—perhaps because she never lost the art of seeing things from a child's point of view. Indeed, it was this childlikeness of her nature—and the capacity for wonder and joy inherent in it—that gave it not only its most essential quality of charm, but also that innate ability to understand and enter into a child's heart that was so peculiarly attractive in her character. One thinks of her as one remembers a beautiful flower or a flaming sunset. She made life more lovely by her presence, and the past more treasured by her memory.

Victor Booth, F.R.A.M.

Mr. Frederic Austin writes :—

When Victor Booth died, there passed from among us a man beloved of his friends, and a notable character in the life of the Academy. The cheerfulness and geniality of his bearing created an atmosphere of warm friendliness wherever he might be, but yet that carried with it the equally instant impression of a man of character and purpose. Frank and direct in his ways, his affectionate nature forbade any indulgence in unkindness of word or deed, and in all things, his transparent honesty of purpose was one of his salient characteristics. He was indeed a man marked out as a guide, philosopher and friend.

In a special sense his life may be said to have been devoted to the Academy and its interests, for from the time of his admission as a student in 1903, he passed rapidly to a sub-professorship of the Piano, and was appointed as Professor in 1913.

As a student, his work had centred upon his piano lessons under Carlo Albanesi, but he also studied the Viola for a time, with Lionel Tertis, taking singing with Frederic King and harmony with Frederick Corder—the kind of curriculum that helped to make of him the musician of general knowledge and attainments that he was.

Happily for us, before his illness, he had gathered together the fruits of his experience in his recently published book *We Piano Teachers*, a book that in its unconventional nature, was received with unusual interest and marked attention. It is a book that is characteristic of its author—thorough, but without pedantry—ingenious too; succinct, but making its points with admirable ease of phraseology; in its directness and clearness displaying the methods of a born teacher. As such he will surely be remembered.

His premature death brought with it a sense of incredulity and dismay to his large circle of pupils and friends, by whom he was held in devoted affection. He will rest in peace, for he was one of those favoured beings who bring happiness with them into the world, and who, after a life of useful and constructive labour, leave behind them fragrant and abiding memories.

Clifford Deri, A.R.A.M.

We regret to announce the death of Mr. Clifford Deri which took place suddenly towards the end of November after he had sung a Mozart *aria* at a dinner at the National Liberal Club. Mr. Deri is remembered at the R.A.M. by having played important rôles in such operas as *Don Giovanni*, *The Mastersingers* etc.

Miss Joan Taylor writes :—

It will sadden the hearts of all former students who were colleagues and friends of Clifford Deri to learn of his sudden and untimely death. I feel it would be the wish of all of us, when our time came, that we should be permitted to pass on in the midst of the work we love so well, as he did.

Following a brilliant studentship, which included the winning of the *Ross Scholarship* and numerous prizes, he entered the operatic and concert world and enjoyed much success. Those students who studied with him during his sub-professorship will remember him for his painstaking thoroughness, enthusiasm and personal interest.

To his wife and family we extend our deepest sympathy in their sad loss.

Lord Palmer, F.R.C.M.

Lord Palmer of Reading, who recently died at the age of 90, was the first man to be raised to the peerage for services to music. He also enjoyed the distinction of being first to be elected Fellow of the Royal College of Music.

The Patron's Fund, which he founded in 1903 with a gift of £20,000 (afterwards increased), is one of the most useful and munificent benefactions ever made to English music. It has provided opportunities to very large numbers of young composers of hearing their work, which otherwise might have been impossible for most of them. Another similar fund he established was for production of opera at the R.C.M.

Harry Farjeon, F.R.A.M.
Rosina Buckman, Hon. R.A.M.

(Mrs. Maurice d'Oisly)

Since the Magazine went to press we have learned of the deaths of these two very distinguished members of the Professorial Staff. The long, devoted and brilliant service they both rendered to music, and to the R.A.M. in particular, makes it fitting that we should await the opportunity of our next issue for adequate appreciations to appear. Mr. Farjeon had been Professor of Harmony and Composition for 45 years.

New Publications

The orchestra from Beethoven to Berlioz
A history of the Orchestra in the first half of the 19th century, and of the development of orchestral baton conducting (Heffer) } **Adam Carse**
 Trio in D minor, for two violins and viola
 (Score and parts, Augener)

The Light of the World
A reconstruction and interpretation of the life of Christ (Hodder & Stoughton, Feb.) **Greville Cooke**

Brahms (Dent—Master Musicians) **Peter Latham**

Anthology of Musical Criticism
 (Eyre and Spottiswoode) **Norman Demuth**

Three Short Biographies (Paxton)
 I, Bach; II, Handel; III Granville Bantock **King Palmer**

Phantasy for Violin and Orchestra (Schott)
 (Violin and Piano, 5/-) **Montague Phillips**

A Christmas Cantata for
 Voices and Strings } (Novello) **Geoffrey Bush**

Three Elizabethan Songs }
 Sinfonia da Camera (Schott—Score and parts on hire) **Priault Raimier**

"The Winter Journey"
 Cantata for S. Bar. Mixed Chorus, Str. Quintet
 and Harp (or Piano) (J. Williams) **Alan Bush**

Suite for Orchestra
 from the Opera "Wanda" *Dvořák* (Cranz) arr. S. Spain-Dunk

R.A.M. Club

Founded in 1889

For the promotion of friendly intercourse amongst
 past Students of the Royal Academy of Music

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 Miss Eva Turner

Past President
 Dr. R. S. Thatcher

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R.A.M. Club

Annual General Meeting

November 11, 1948

It is perhaps complimentary to the efficiency of officers of the Club—as showing general contentment with its working arrangements—that Annual Meetings are not very densely crowded with members. There are no such scenes to record as are common at company meetings when shareholders assemble to voice disapproval and dissatisfaction with their dividends—or with the lack of them. Consequently our usual routine of business is transacted with praiseworthy despatch—Annual Report—Election of new Officers and Votes of Thanks to those retiring. Mr. T. B. Knott again proposed the vote to our retiring President, Dr. Thatcher and to other officers. He has now attended all 59 General Meetings since the formation of the club in 1889 and it is the confident hope of all that he will achieve, with the club next year, his diamond jubilee attendance. Surely this must be a unique record of service and one meriting that a medal should be struck and awarded. Miss Eva Turner was unanimously elected President and duly took office for 1948-49. Mr. Leslie Regan (Hon. Sec.) said that the club was to be congratulated on not having raised its subscription and yet remaining solvent. He thought that the inevitable reduction of refreshment amenities was a justification but not the only cause of such a happy avoidance of inflationary tendencies.

Annual Report, 1947-8

The Committee has pleasure in presenting the Fifty-ninth Annual Report.

The membership figures are : Town 436 (increase 21), Country 491 (increase 77), Students 433 (decrease 60), Overseas 69 (decrease 5), a net increase of 33.

Social Meetings have been well attended and we record our deep appreciation of the artists who have generously provided such excellent programmes :—Ernest Dohnanyi, Laurence Holmes, Olive Zorian, Marjorie Lavers, Winifred Copperwheat, Norina Semino.

In the summer we enjoyed the repeat performance of the opera *Billet Dur*, written, composed, produced and acted by the Students. Although not so well attended as in 1947, the dinner was a great success, and Mr. Harry Isaacs made a notable contribution to this.

The students continue to show enterprise as well as enthusiasm and their wide range of activities includes two dances, gramophone recitals, composition club, table tennis and fortnightly socials.

It is with deep regret that the deaths of the following members are recorded :—Mrs. Margaret Bennett (Margaret Godfrey—pianist), Victor Booth, George Cunningham (Vice-President), Miss Emily Eyers, Theodore Holland, Sir John B. McEwen (Vice-President), Lady McEwen (Hedwig Cole) and Charles Stainer (flautist).

We wish to thank the following members of the Committee, who now retire, for their help :—Harold Craxton, Harry Isaacs, Alban Jaynes, Madeleine Windsor.

DR. THATCHER has earned the most grateful thanks of the Club for being an ideal President. He has taken an interest in the work to the smallest detail and given generously of his time to ensure that all should go as well as possible. We assure him that we appreciate his wise guidance and unfailing friendliness.

His successor is MISS EVA TURNER, an artist of international reputation and an ex-student of whom the R.A.M. is very proud. She is also one who has never lost interest in the Academy. We are delighted to know that the Club also means so much to her that she has agreed to become its President.

Social Meeting—November 13, 1948

This meeting will be remembered by all present for the most beautiful playing of M. Paul Tortelier and Mme. Maud Martin-Tortelier in *Concert à deux violoncelles* by Couperin le Grand and also for the remarkably fine partnership achieved by Mr. Ernest Lush with M. Tortelier in Fauré's *Sonata in G minor* and Brahms's *Sonata in F, op. 99*. A programme of great interest and performances of notable interpretation. Miss Eva Turner, our new President, in a gracious speech, conveyed the thanks of the Club to those distinguished artists who had given such pleasure and added a story about the busts of Patti and Melba at Covent Garden. A lady who was curious as to their identity enquired of a theatre cleaner, who replied : "Search me; I dunno! we calls 'em Gert an' Disy."

"Only time can definitely establish the greatness of works which are not raised upon principles demonstrable and scientific but which make their appeal wholly to observation and experience."

Samuel Johnson

Notes about Members and Others

MR. PETER COWDEROY's recent engagements have included several recitals at the City Lunch Time Concerts, Fetter Lane, at Watford Town Hall, at the Y.W.C.A. Central Club and at Leyton Town Hall, where, with the Leyton Municipal Orchestra under Mr. Terence Lovett he played Bach's Piano Concerto in D minor.

MR. CEDRIC KING PALMER conducted his orchestra on the B.B.C. Light Programme on October 13. He has been appointed conductor of the City Literary Institute Orchestra.

MR. BRIAN DUNN, who is now Deputy Director of the Cultural Relations branch of the Control Commission for Germany, has sent us a copy of its monthly publication *British Zone Review*. It contains (with a portrait of Mr. Dunn) a talk he recently gave over the British Forces Network entitled *Cultural Affairs in Germany Today*, descriptive of the work being done in those directions and particularly by officers of the Books, Theatres and Music Sections. "In this field we are doing all we can to strengthen the cultural relations between peoples as a means to the closest understanding in the harmony of peace. For the immediate future you will no doubt be interested that the Sadlers Wells Ballet Company is to visit Dusseldorf and Hamburg in the first two weeks of October, while a tour by the Berlin Philharmonic Orchestra is planned for November; their first concert is to be given in St. Paul's Cathedral. So are the nations given the chance to appreciate each others' art."

The programmes of the Chamber Orchestra of the *Nordwestdeutscher Rundfunk* (members of Berlin Philharmonic) have, under Mr. Dunn's conductorship, included *Music for Strings*, Bliss; *St. Paul's Suite*, Holst; *The Lark ascending*, Vaughan Williams; *Capriol Suite*, Warlock; *Introduction and Allegro*, Elgar and *Serenade*, Britten.

MISS AURORA HAMILTON SIMPSON and Miss Nora Comley gave piano and violin recitals last October at Clarendon School, Abergele and at Kerri School, Reigate. Their programmes included Grieg's *Sonata in F major* and Mozart's *Sonata in E flat*, K.481.

MISS NAOMI PAPÉ, acting as Chairman for singing of the Licentiate panel, has toured the Union as music examiner of the University of S. Africa for the fourth year in succession. Other adjudication appointments accepted by Miss Papé during 1948 for singing and piano were at Cradock, Blomfontein and Pretoria.

Back at work in S.A., Miss Papé still recalls vividly her visit to the R.A.M. last Spring from which she draws musical inspiration, and, in particular, remembers the Academy motto "Sing unto God"

in the Entrance Hall, and the new Memorial Windows which keep fresh in her mind the memory of her *Alma Mater*. "Long may it remain so" she concludes, and adds cordial greetings to all Club members.

MRS. BERNICE LAMONT sends us news of her musical activities in California which have included singing at an Art Festival at Cabrillo Beach and also at Barton Hill School, where her son was at that time a student. Being detained for some time owing to an explosion on her husband's ship, she had opportunities to broadcast regularly from Station K.F.O.X., Hollywood. A press cutting enclosed includes a photograph of Mrs. Lamont at the Cabrillo Art Festival.

MR. NORMAN DEMUTH's music for B.B.C. productions of *Prometheus Bound* (Aeschylus) and *Prometheus Unbound* (Shelley) was performed in the Third Programme on November 16, 19 and December 7, 8, 10, 1948 and January 4, 1949 respectively, conducted by the composer.

MISS PRIAULX RAINIER's compositions formed the programmes of three recent concerts organised by Swiss musicians at Zurich, Berne and Lausanne and her viola and piano sonata, with Winifred Copperwheat, was broadcast from Zurich at a chamber music concert of her works in December. Her string quartet has twice been played on Zurich radio, at *Pro Musica* society concerts there, and also at Munich last spring. Lowengarth quartet gave three performances in Paris and also played it at Washington and New York on their American tour—the 54th and 55th performance of the work. Her *Sinfonia da Camera* had its first performance in Paris (Salle Erard), broadcast by *Radio Diffusion Francaise*, and was included by Edmund Appia in his programmes in Dublin where he was guest conductor in November. Other works recently broadcast from Swiss stations are the Song Cycle and the Suite for clarinet and piano. The chamber music is now available at Schott's.

MISS CHERRY ISHERWOOD writes from Liverpool where she has met several former R.A.M. students in the Philharmonic Orchestra. With one of them, Helga White, she is to give a recital in the Lever Art Gallery at which they will include B. J. Dale's *Romance* for viola and piano.

MR. OLIVER YELLA has been appointed principal cellist of the Liverpool Philharmonic Orchestra.

MISS CHRISTINE MORSE announces her engagement to the Revd. C. R. Adkins, M.A., Rector of South Pool with Chivelstone, Devon.

MISS KATHLEEN FREEMAN writes most enthusiastically of her teaching work in Dartmouth, near which she now lives. Speech-training, various musical subjects, including Harmony, and assisting her head-mistress to teach drawing, needlework etc., etc. She is to be congratulated upon such capacity for work, inculcated by the R.A.M., no doubt. Her visiting pupils show equal enthusiasm as they reach her on horseback along a muddy track from a road more than a mile distant. "This suits me very well" she remarks, and adds a gratifying expression of the pleasure she has in still being able to read about events she used to share in so happily. An appreciation of the great value she sets on all she learned at the R.A.M. concludes her interesting and welcome letter.

MR. GROGAN CANEY, A.R.A.M., writing from Durban, where he is H.L.R., encloses a programme of a Costume Entertainment given there by his pupils in aid of *Parcels to Britain Fund*. The proceeds were ninety-five pounds. Mr. Caney, who was a pupil of Frederick King and Marcus Thomson, hopes to visit London in April and to enjoy meeting some of his old friends of the R.A.M. again.

MR. NORMAN DEMUTH's *Prelude, Air and Toccata* for harpsichord was performed by Dorothy Erhart at Cowdray Hall on October 11, 1948. The *Air* was also played by Thurston Dart during his tour of Belgium for the British Council. His *Fantasie* for violin and piano was recorded in Brussels during the last week of December.

MISS MARJORIE HARDWICK (Mrs. Demuth) gave a piano recital on the Brussels Radio on December 30, the programme including works by Sir Arnold Bax and Lennox Berkeley.

MR. JOHN BOOTH's *Florian Lady Singers* have given successful concerts at the Civic Hall, Croydon and Thornton Heath and two recitals of Christmas Music at Putney and Clapham. Mr. Booth adjudicated, during the Michaelmas Term at Blackpool, Macclesfield and Bristol Festivals.

MR. ALAN BUSH conducted a performance of his Cantata *The Winter Journey* which was broadcast in the Third Programme on December 20. First given at Alnwick two years ago, the cantata has since been given in Newcastle, Radlett, Conway Hall, London, Bryanston 1948 Summer School (twice), and by the S.A. Broadcasting Corporation.

MR. ROBIN SANDERS-CLARK, writing from Hollywood in October, sent us an interesting account of some of his activities. He has recently finished teaching Rex Harrison to conduct a full

symphony orchestra in portions of three major works (Rossini's *Semiramide* and Wagner's *Tannhauser* Overtures and Tschaikowsky's *Francesca da Rimini*) for his latest picture *Unfaithfully Yours*, shortly to be released in England. As Mr. Harrison had never studied music at all (!) Mr. Sanders-Clark had to devise a "system" for him and he offers to send us a short description of how, with only four weeks of work, he contrived this result—being the first time a motion-picture actor had actually conducted a symphony orchestra. Mr. Sanders-Clark sends his regards to all his friends at R.A.M. and hopes that if any should happen to visit South California they will get in touch with him. A note to: c/o Bank of America, Hollywood Blvd. and Ivar Ave., Hollywood, Calif., U.S.A. will always reach him.

MISS MARY SHOTT conducted a successful performance of Bach's Christmas Oratorio Parts 1 and 2 in the Corn Exchange, Abingdon, on December 8. There was a very efficient orchestra led by Mrs. Gotch of Oxford and a choir of 60 assisted by girls from St. Helen's School, where Miss Shott is head music mistress. The soloists—all from the Academy—were Astra Desmond, Alfred Hepworth and Stanley Pine. Miss Cynthia Cox played the drums.

MR. MANUEL FRENKEL included his *Sea Picture* in a recital he gave on the Home Service on December 23, 1948. It was also recently played by Mr. Dennis Murdoch at the Sunderland Pianoforte Society and at the Sheffield Music Club. The first performance of his *Tragic Ballade* was given at Wigmore Hall on December 17 by Mr. John Palmer. His new *Piano Suite* was recently performed at two concerts organised by the "Committee for Promotion of New Music," one at *Salle Erard* and the other at the London School of Economics.

MR. ERIC COATES has recently returned from South America where (as a Director of the Performing Right Society Ltd.) he was attending the 15th International Congress of Composers and Authors in Buenos Aires. While in the Argentine he conducted a public broadcast of his music with the *Teatro Orquesta Argentino* in La Plata and a Studio Concert for the *Radio del Estado* in Buenos Aires. He has now been invited to make a three months' tour of South America conducting concerts of his own music.

MISS VIOLET GRAHAM and Mr. Trevor Williams gave a delightful Lecture Recital to children and others on *Music from the Dance* at the Theosophical Society, London, on January 6. The interesting programme ranged from early French to present day composers, and was much enjoyed by all present.

Annual Subscriptions

Members are reminded that their subscriptions (10s. 6d. for Town members and 5s. for Country and Student members) are due annually on October 1. Any whose subscriptions are still unpaid are asked to send a remittance to the Secretary without delay.

Notices

1.—*The R.A.M. Magazine* is published three times a year and is sent gratis to all members on the roll of R.A.M. Club.

2.—Members are asked kindly to forward to the Editor any brief notices relative to themselves for record in the Magazine.

3.—New Publications by members are chronicled but not reviewed.

4.—All items for insertion should be sent to the Editor of *The R.A.M. Magazine*, Royal Academy of Music, York Gate, N.W.1. or to 91, Crane Street, Salisbury, Wilts.

N.B.—Tickets for Meetings at the Academy must be obtained beforehand, as money for guests' tickets may not be paid at the door. Disregard of this rule may lead to refusal of admittance.